

Music at Convocation Hall

Music at Convocation Hall II

Janet Scott Hoyt, piano

Lidia Khaner, oboe

Allene Hackleman, French horn

Elizabeth Koch, flute

Charles Hudelson, clarinet

William Harrison, bassoon

Saturday, September 9, 2006

7:15 pm *Pre-Concert Introduction*
by **Dave Baker**

Main floor, Convocation Hall

8:00 pm *Concert*



Arts Building
University of Alberta



UNIVERSITY OF
ALBERTA

Program

Quintet for Winds and Piano,
Op 16 (1796) Ludwig van Beethoven
(1770-1827)

Grave: Allegro ma non troppo

Andante cantabile

Rondo: Allegro ma non troppo

Janet Scott Hoyt, piano

Lidia Khaner, oboe

Allene Hackleman, French horn

Elizabeth Koch, flute

Charles Hudelson, clarinet

William Harrison, bassoon

Trio for Piano, Oboe and Bassoon (1926) Francis Poulenc
(1899-1963)

Presto

Andante

Rondo

Janet Scott Hoyt, piano

Lidia Khaner, oboe

William Harrison, bassoon

Intermission

Sextet for Winds and Piano, Op 6 (1885-87) Ludwig Thuille
(1861-1907)

Allegro moderato

Larghetto

Gavotte

Finale

Janet Scott Hoyt, piano

Lidia Khaner, oboe

Allene Hackleman, French horn

Elizabeth Koch, flute

Charles Hudelson, clarinet

William Harrison, bassoon

Program Notes

by Emily Grieve

Quintet for Piano, Oboe, Clarinet, Bassoon, and Horn, Op. 16

Ludwig van Beethoven

The Quintet for Piano and Winds was written in Vienna in 1796. It is characteristic of Beethoven's early works, drawing influence from Haydn and Mozart. Beethoven's Quintet was likely inspired by Mozart's Quintet for Piano and Winds (K. 452), which is for the same combination of instruments and in the same key (E-flat major); however, despite these and other superficial similarities, Beethoven's quintet has its own distinctive character, which is much more intense and energetic than Mozart's sublime masterpiece. Although the style and form of Beethoven's Quintet are thoroughly classical, it contains impressive virtuosic passages and an ambitious form. The brilliance and difficulty of the piano part reflects the fact that at the time this piece was composed Beethoven was one of the most admired pianists in Europe. Unlike the chamber music of the earlier 18th century, which was written for the enjoyment of amateurs, this piece and many of Beethoven's other piano works were vehicles for his own skills as a performer. An amusing anecdote recorded by Ferdinand die Ries describes one such performance of Op. 16 when Beethoven began to improvise extensively on the piano during a musical pause much to the amusement of the audience and the indignation of his fellow performers, who had to wait quite a while for their entrance!

The first movement of the Quintet is in sonata form, but it begins with a *Grave* introduction featuring triadic fanfares and majestic dotted rhythms. Both of the cheerful principal themes in the ensuing *Allegro ma non troppo* are stated by the piano first and are then taken up by clarinet accompanied by the other instruments. Despite the noble simplicity of its melodies, the first movement is intensified with brilliant piano figurations and chromaticism, especially in the development section. After the recapitulation of both themes in the home key, there is a lengthy Coda, preceded by a mini-cadenza for the piano.

The second movement is an *Andante Cantabile* featuring a repeating section that acts as a reprise. The movement opens with the song-like reprise in the piano, which is repeated with the melody in the clarinet. The first contrasting section brings to mind the operatic aria with a plaintive melody in the oboe. When the reprise returns, its melody is the same, but it has been ornamented in an improvisatory style that also suggests operatic inspiration. The next contrasting section contains an expressive horn solo above piano accompaniment. The finale statement of the reprise is extremely ornamented, but the original melody is still audible. Energy and intensity increase as the piano part becomes more and more virtuosic leading to the almost orchestral power of the Codetta, which eventually winds down to a peaceful close.

Like the preceding movement, the final Rondo consists of a reprise and contrasting sections. Also, as in the first two movements, the melody of the reprise begins in the piano and is then taken up by the clarinet with the rest of the instruments weaving around it. The first contrasting section features brilliant piano figuration punctuated by the winds, followed by a lyrical pastoral theme. The reprise is restated as expected, but unlike most movements with

this structure, the second contrasting section is an elaboration on the reprise in the minor mode. The music grows more intense and stormy with impressive piano passagework. After the repetition of the reprise the first contrasting section is restated once more in the home key. The final statement of the reprise contains varied instrumentation and is followed by a Codetta featuring the sound of the hunting horn in triadic arpeggios.

Trio for piano, oboe and bassoon

Francis Poulenc

The *Trio* is one of a series of chamber pieces for winds that Poulenc wrote early in his career. The addition of the piano results in a darker, thicker texture and adds a degree of maturity to the work, a maturity absent from some of his pieces for winds alone. The light, witty style suggests the eighteenth-century divertimento, but it is intensified by biting dissonance and passionate romantic flavour. Written in 1926, the *Trio* was influenced by Stravinsky's neoclassical chamber and ballet music. In an undated letter to Stravinsky, Poulenc claimed that he took the Russian master's advice and modified the tempo of the introduction to the first movement, which made it sound "completely different."

The intensity of the work is apparent in the *largo* introduction; it opens with dark, low chords in the piano joined by the bassoon in dramatic dotted rhythms that suggest the grandeur of the Baroque French Overture. Although Poulenc claimed to have based the structure of this movement on Haydn's sonata form, it deviates considerably from the classical model. The lively *presto* is very neoclassical and is reminiscent of witty 18th-century chamber music in both mood and texture; however, the seriousness of the opening is not completely forgotten as more lyrical melodies infiltrate the merriness. The slower middle section in the minor mode resembles an emotional vocal duet between the oboe and the bassoon. A compacted return of the opening *presto* features more dissonance and an energetic conclusion.

The slow movement begins with a short piano prelude to a cantabile duet between the two wind instruments. Its romantic style is apparent in its lyrical lines, its mixture of major and minor modes, and its passionate, expressive mood. The tranquil melody of the opening section soon becomes infused with melancholy and regret. The middle section is a passionate outburst of emotion with large, leaping chords in the piano and an increase in tempo. The storm fades as the opening melody is recapitulated; however, the movement concludes with uncertainty as a plaintive, questioning motive in the oboe is followed by an open final sonority.

The third and final movement is a Rondo in lively triple meter. Poulenc claimed that he based its form on the rondo finale from Saint-Saëns's second piano concerto; however, the structure of this movement differs significantly from that of Saint-Saëns's concerto, making the *Trio* a truly individual work. Like the first movement, the playful opening section, which acts as a reprise, resembles an 18th-century divertimento with neo-classical dissonance. The first contrasting section is more lyrical and contains hints of the more serious minor mode. The reprise is restated briefly leading to the second contrasting section, a quick march interspersed with lyrical interludes. The final reprise also contains some of the material from the first contrasting section, but the melody from the beginning of the movement is repeated at the end of the piece, bringing it to a joyful close.

Sextet for Piano and Winds, Op. 6

Ludwig Thuille

Ludwig Thuille was a contemporary of Richard Strauss, who was his friend and correspondent since boyhood. Like Strauss, Thuille's musical education was quite conservative, but after being exposed to Wagner's operas, both composers became interested in avant-garde harmonies. Thuille's musical style is fairly moderate and restrained for its time, especially because he was primarily a composer of chamber music, a genre that was associated with the past. Charming melodies and skillful counterpoint are evident throughout Thuille's compositions. In addition to being a composer, Thuille was a chamber pianist, choral conductor and a professor of theory and composition in Munich. He became one of the city's leading musical figures and received several honours for his work. Thuille was best remembered for co-writing a harmony textbook, *Harmonielehre*, which remained a standard years after his sudden death in 1907.

The Sextet for piano and winds was written over two years, from 1885 to 1887. It was an instant success and it is easy to see why: its lyricism and beautiful instrumental sonorities make it wonderfully romantic and effective. The first movement, which is in sonata form, opens with the lyrical first theme in the horn answered by the other instruments, while constant triplets in the piano that provide a warm, glowing atmosphere. The music soon gains more momentum, leading to a more flowing yet still very song-like second theme. The development section alternates between passages of sweetness and passion, coloured by modal mixture and virtuosic piano writing. The opening material is recapitulated, and its warmth and romanticism prevail through to the end.

The second movement is a larghetto that also opens with a lyrical melody in the horn. The piano provides a homophonic accompaniment that evokes calm majesty, creating a contemplative mood not unlike the slow movements of Beethoven. In spite of a more troubled middle section in C Minor, the music gradually meanders back towards the major mode as the opening section is brought back, this time with even more beauty and passion introduced by magical harp-like arpeggios in the piano part.

The third movement is a witty gavotte that opens with a graceful yet rustic oboe theme that is passed throughout the other instruments. Light staccatos and jangling rolled chords in the upper register of the piano add to the charming effect. The middle section of the Gavotte is a Trio that is offset by several low drone-like piano chords followed by a playful tune in the upper winds. The first section is then repeated, sparkling with mischievous energy. The good humour carries over to the finale, which begins with driving repeated notes in the upper winds propelling the piano's merry first theme. The second theme is more lyrical, but it is still light and charming and adds to the *scherzando* character of the entire movement through syncopation and chromatic sequential modulation. After the intensifying development, the joyous opening section returns and increases in energy as it drives towards the end. Throughout the entire work, the virtuosity of the piano part is very apparent, probably reflecting the fact the Thuille was a respected chamber pianist. As well as providing harmonic support, the piano frequently presents thematic material and provides drama and soloistic colour, adding to the Brahmsian romanticism of the Sextet.

Alberta-born pianist **Janet Scott Hoyt** is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler. A highly sought-after collaborative pianist, she has had a long association with The Banff Centre for the Arts. In 1995, she was nominated to lead the Collaborative Pianists Faculty there. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Ailken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Shauna Rolston, Tanya Prochazka and Tsuyoshi Tsutsumi. Among her many performances are premiers of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz. Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she now supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as adjudicator, coach and workshop clinician.

Lidia Khaner has performed as Principal Oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated With Distinction in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochshule fur Musik with Ingo Goritzki and played with the Deutsche Kammerakademie. Lidia played Principal Oboe with the Sinfonia Helvetica from 1992 to 1997. She has recorded works for the KOS label, the Polish radio and television network, CBC and Arktos Recordings. Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble and soloed with the Edmonton Symphony and the Edmonton Chamber Orchestras.

In 2003 she released two CDs, of oboe and piano music with Janet Scott Hoyt and Mozart chamber music for oboe and strings. Her latest release Inspiration, on Edmonton's Arktos Recordings label, unites her once again with Janet Scott Hoyt in music by Poulenc, Saint-Saëns, Britten and Lai.

Allene Hackleman has been principal horn of the Edmonton Symphony Orchestra since 2004. A native of Vancouver, Allene began studying the horn under the tutelage of her father, Martin Hackleman. She later attended the Interlochen Arts Academy in Michigan, earning her bachelor of music degree in performance from the College-Conservatory of Music at the University of Cincinnati, where she studied with Randy Gardner. In 2002, Ms Hackleman served as an apprentice in the National Academy Orchestra of Canada. She has performed with the National Symphony Orchestra (Washington, D.C.), the Montréal Symphony, and the Evansville Philharmonic.

As a soloist, Allene Hackleman has performed with the Edmonton Symphony and the Victoria Symphony, as well as the Conservatory Philharmonia and Chamber Orchestra of Cincinnati. She has attended the Sarasota Music Festival, Music Academy of the West, and the Opera Theatre and Music Festival

of Lucca (Italy). In 2004, Ms Hackleman completed a long-term career development residency at the Banff Centre. She pursues an avid interest in chamber music.

Elizabeth Koch has been the principal flutist of the Edmonton Symphony since 1987. She is a frequent soloist with the ESO and Alberta Baroque Ensemble. She was a founding member of the woodwind trio Take 3 and has performed chamber music for the CBC Wednesdays at Noon at the Winspear. She teaches at King's University College and maintains a private studio. She is married to ESO violinist Murray Vaasjo.

Born in Woodstock, New Brunswick, **William Harrison** began on the bassoon at age 19, when he was accepted into the music program at McGill University, a student of Sidney Rosenberg, and graduated with Highest Distinction in 1973. His time in Montréal also saw him perform with, among others, the CBC Radio-TV Orchestra, McGill Chamber Orchestra, Les Grands Ballets Canadiens, Bolshoi Ballet and the Montréal Symphony.

Mr Harrison began working on his Masters at Indiana University, moving to Boston to become a teaching assistant for Sherman Walt, principal bassoon of the Boston Symphony. William Harrison joined the ESO as principal bassoon in 1976, where he became an active member of the music community as a performer and educator. As well, he was a founding member of the Edmonton Concert Hall Foundation, which brought about the realization of the Francis Winspear Centre for Music.

William Harrison was recently appointed Vice President and Director of New Media Campus, a school specializing in the training of students in 3-D Animation, Visual Effects, Game Design and Multimedia. He has also appeared as a soloist and chamber player in performances which have been broadcast on CBC, and was guest Principal Bassoon with the L'Orquestra Philharmonica de la Cuidad de Mexico.

Charles Hudelson has been the principal clarinet of the Edmonton Symphony Orchestra since 1975 and formerly played with the Calgary Philharmonic Orchestra. He is a former instructor at the Calgary Conservatory of Music, and at provincial workshops. He has made several CBC recordings performing various concerti with the ESO, as well as recordings for the National Film Board of Canada. He presently teaches clarinet at the University of Alberta.

Upcoming Events

September

17 Sunday, 3:00 pm

Music at Convocation Hall I

William Street, saxophone

Roger Admiral, piano

Admission: \$15/stud/sen, \$20/adult

18 Monday, 5:00 pm

Hear's To Your Health

Dianne New, violin

Charles Pilon, viola

Sheila Laughton, cello

Jacques Després, piano

Divertimento in E-flat, K. 563: Mozart

Piano Quartet in g minor, K. 478:

Mozart Foyer, Bernard Snell

Auditorium, Walter MacKenzie Health

Sciences Centre, University Hospital

Free Admission

For information, call 492-8109

October

1 Sunday, 3:00 pm

Music Alumni in Concert

Reunion 2006

Admission: \$10/stud/sen, \$15/adult

For information, contact Jamie Burns
at jamie.m.burns@gmail.com

2 Monday, 12:00 pm

Music at Noon, Convocation Hall

Student Recital Series

Featuring students from the

Department of Music

Free admission

11 Wednesday, 8:00 pm

University of Alberta Orchestral Winds

Angela Schroeder, Director

Admission: \$10/stud/sen, \$15/adult

13 Friday, 3:00-5:00 pm

Visiting Artist Sara Laimon

Piano Masterclass

Studio 27, Fine Arts Building 2-7

Free admission

13 Friday, 8:00 pm

World Music Concert

Latin Music

Admission: \$10/stud/sen, \$15/adult

Co-sponsors: FolkwaysAlive!, Modern

Languages and Cultural Studies

For information, call 492-0274

14 Saturday, 8:00 pm

Visiting Artists Concert

Ensemble Contemporain de Montréal

Admission: \$15/stud/sen, \$20/adult

For information, call 492-0601

15 Sunday, 3:00 pm

Music at Convocation Hall II

Russell Whitehead, trumpet

Ryan Frizzell, trumpet

Nancy Stepney, trumpet

Allene Hackleman, horn

Kathryn Macintosh, trombone

Ryan Purchase, trombone

Scott Whetham, tuba

Golyardes Ground: Malcolm Forsyth

Thanatopsis: Roger Deegan

Music for Brass Instruments:

Ingolf Dahl

Street Song: Michael Tilson Thomas

Suite for West Side Story:

Leonard Bernstein, arr Jale Gale

Admission: \$15/stud/sen, \$20/adult

15 Sunday, 8:00 pm

University of Alberta Academy Strings

Aaron Au, Conductor

Admission: \$10/stud/sen, \$15/adult

Please donate to Campus Food Bank

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

